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order to complete it. Some excellent effects will be discovered, and success is quite certain.

"The *croquis*, or off-hand sketch, fares well in the acid; and every painter ought to etch several series of them without any trouble. Exert strong pressure on the point, do not tremble because the mordant happens to be a little furious, and the result will surely be good. To increase the quality add to the number of these sketches. Consult the best specimens of the art, study them carefully and with a fixed purpose. This is the way that speedily conducts to the good, the better, and the best."

If any one of my readers is disposed to regard it as a very easy thing to become skilled in etching, he owes it to himself to alter his hastily-formed conclusion. Nothing is easier than the mechanical part; nothing more difficult than to reach artistic success. The poetic verse, "things are not what they seem," applies in a twofold sense to etching; for, in the first place, the process itself is deceptive, and, in the second place, no less so is the immediate result of the process. The following illustration will explain this remark:

In the article on the subject, already referred to, we ventured to recommend the practice of etching to young women, and added: "No harm will come from it, provided a right beginning shall have been made; and surely there may result not a little good. . . . Young women may learn to etch, after a fashion, and still preserve the tenderness of their sex; and as yet we are unable to foresee any detriment to health which they may be liable to encounter in the undertaking. As regards the art itself, we cannot speak with equal assurance of the advantage to be derived. Certain it is that the market-value of copper will steadily advance; and, perhaps, the enchanting art will degenerate into a delusive fashion."

It will thus be seen that the recommendation was couched in very mild and undeceiving words. Nevertheless, a month or so later, it turned out that certain young ladies, living not far from Boston City Hall, having read the article, had formed themselves into a sort of mutual-interest organisation, called in the assistance of the hardware, the copper, and the acid merchant, and had set to work as etchers. These ladies made it a point to read everything in books, magazines, and newspapers, bearing on the subject; their stock in trade was, of course, very rude, and comprised only the barest necessary articles. Every member of the organisation worked on the same subject at once—this subject being taken from an ordinary engraving. When each had finished her plate it was carried, with the others, to the copperplate printer's. The impressions showed, of course, a marked similarity in the forms displayed; but of the seven impressions, showing the labours of seven different persons, there was only one which successfully reproduced the thought of the original, and which at all indicated the necessary

qualities of an etcher. Of these ladies, two alone continue to etch now; the others, after soiling their dainty fingers with smoke and varnish, pricking them with needles, and burning them with acid, to their sorrow, have forever relinquished the most charming of pastimes to more experienced pleasure-seekers.

We do not mention this instance as one which stands alone; for we have learned, of late, that there is a young ladies' etching-club in Philadelphia, one in Cleveland, and a very diminutive one in Portland. We know nothing of the progress which these are making.

In conversing with a picture-seller not long since, we asked why it was that he did not keep the best examples of modern etching on sale. The reply was that etchings were not popular, and commanded no sale. Neither were etchings "popular" in France twelve years ago, and even to-day they cannot be said to be popular in England, notwithstanding that the works of Turner, Geddes, Whistler, Haden, Millais, Cope, George, and of others, are purchased as soon as they are produced. The mere failure of an art, however, to become popular is no sign of its worthlessness; on the contrary, it speaks volumes in its praise. Almost every admirer of the art will admit that it possesses nothing of the mechanical attractiveness of the art of painting. A rich profusion of colour in the one is replaced by a seemingly careless *ensemble* of black lines in the other; and these lines have a meaning only under certain and severe conditions. We agree, also, that the etched lines have nothing of the apparent neatness of the line-engraving, or the softness of the mezzotint; and this fact would seem to be quite enough to lower an etching's value in the minds of many individuals.

Yet an art which possesses a merit of its own will always have a small public of its own—a public not necessarily fastidious, but always appreciative of and on the *qui vive* for good works, from whomsoever they may chance to come. While it is plain that etching ought to become popular in a restrictive sense, it is equally plain that it ought to remain unpopular, or rather partially unapproachable, for the sake of the art itself.

M. Lalaune, one of the ablest of modern French etchers, has said that "the extensive sale of bad etchings would do no good to the art; and, if etching were popular, it is likely that many etchers would work down to a low popular standard, just as so many painters, in these days, are compelled to do, or starve. It is a matter less for regret than for congratulation that an art should exist safe from the baneful influence of vulgar patronage. This is the bright side of unpopularity; and it is enough to reconcile all who truly love what is noble and genuine in etching to the sorrowful neglect of it."

GEORGE LOWELL AUSTIN.

OBITUARY.

HENRY GASTINEAU.—During the long period of fifty-eight years the name of Henry Gastineau has appeared in the Catalogue of the Exhibitions of the English Water-Colour Society which he joined in 1818. Beginning his career in Art as an engraver, he soon quitted that employment, and commenced oil-painting, but subsequently directed his attention almost exclusively to water-colour painting—an art in which he must have lived to see some changes of importance: in none of these, however, had his own much, if any, share; for he adhered, with but little variation, to the old style and manner of water-colour, pure and simple. Notwithstanding the advanced age he had reached, nearly eighty-six years, he worked on; almost unweariedly, as it would seem, for in the last year's exhibition he showed no fewer than eleven landscapes; and in that which closed a month or two ago he had six, all of them evidencing but small indication of waning powers. Mr. Gastineau was never a brilliant painter, but he had a refined feeling for Nature, and treated his subjects with discrimination and taste. He died on the 17th of January.

ADOLPHE SCHRÖDTER.—We find in the Continental papers the announcement of the death of this German painter in the month of January, at the age of seventy. M. Schrödter was born at Schwedt, and entered the Art-school of Düsseldorf, where he soon rose to distinction

as a painter of *genre* subjects; even at the early age of twenty-six a contemporary writer speaks of his works as showing boldness of design, freedom of conception, and much liveliness and humour. In Count Raczyński's *L'Art Moderne en Allemagne* is a small engraved portrait of this artist, and also an engraving of one of his most famous early works, 'Don Quixote in his Study reading the *Amadis des Gaules*;' and certainly the gallant knight of La Mancha was never more ludicrously represented—nor more cleverly than here. At the time of M. Schrödter's decease he held the appointment of Professor in the Carlsruhe Academy of Arts.

JAMES BAYLIS ALLEN.—The death of this eminent English engraver occurred in January. Mr. Allen, who had attained the age of seventy-three, was the son of a button-manufacturer in Birmingham, and as a boy followed his father's business, but at about fifteen years of age he was articled to an elder brother, a general engraver in Birmingham, by whom he was for some time employed on mere tradework only; for example, needle-labels, patterns, &c.; still this rough work gave him a power over the graver that proved of great use in after-life. After serving three years at such work, he was allowed to attend the drawing classes of the late Vincent Barber, with whom he made very considerable progress in the artistic part of his profession. In 1824 Mr. Allen went

to London where he entered the studio of W. and E. Finden, then actively engaged in the execution of numerous illustrated publications: subsequently he worked under Charles Heath, and also with Mr. Robert Wallis, who is still living, though long retired from the profession. Between the years 1830 and 1845, Mr. Allen produced a large number of engravings from Turner's water-colour drawings, illustrative of 'The Rivers of France,' 'Coast Scenery,' &c. Among his best plates may be mentioned 'A Bal Masqué in the Grand Opéra, Paris,' after Eugène Lami: it is remarkable for minute detail, and the effects of gaslight and hot atmosphere.

ANTHONY VON GEGENBAUER.—The once famous German historical painter, Anthony von Gegenbauer, died in Rome in the last week of January. He was born in 1800, and studied from 1815 to 1823 in the Munich Academy under Robert von Langer. In 1823 he proceeded to Rome, where he remained until 1826, when he accepted a call from the King of Württemberg to come to Stuttgart and paint in fresco the large hall of his Château Rosenstein. This series of paintings gave the artist a great reputation, the subject being the story of Psyche, and the colouring fresh and true to Nature. On the completion of this work Gegenbauer in 1839 returned to Rome, whither his fame had now preceded him, and where he produced a large number of valuable works. In 1835 he was recalled to Stuttgart and requested to decorate in fresco several saloons in the royal palace—a work which occupied nearly eighteen years. Five large saloons were illustrated with incidents from the history of Württemberg, and these wall-paintings are now considered to be the best of their kind in Germany. Gegenbauer was a rapid worker, but better adapted to depict grace and beauty than force and vigor; his work is elegant in finish, but lacking in character. He was an idealist in the sense of his time and his school, but shone mainly as colourist both in fresco and in canvas painting. He leaves many pictures of a

religious, historical, and mythological character; the latter are said to be his best. He was one of the best of the modern German historical painters, and without doubt the greatest colour-artist that Württemberg has yet produced.

CHARLES FREDERIC KIÖRBOE.—This artist—a very clever animal-painter—died at Dijon early in January, at the age of seventy-one. He was born at Stockholm, but for a very long period resided in France. In 1844 he obtained a third-class medal in Paris; two years afterwards, a second-class medal; and, in 1860, the cross of the Legion of Honour. Kiörboe was the author of a large painting—'The Inundation—a Newfoundland Dog and her Pups.' It represents the dog chained to its kennel and swept away by the flood of waters, while her pups are swimming around her. The picture has been engraved. In 1874 Mr. Kiörboe was an exhibitor at the Paris *Salon*.

JAMES GODWIN.—This well-known artist and designer died in West Brompton, England, in January. He was the younger brother of Mr. Godwin, F.R.S., and in his early life entered the schools of the Royal Academy, giving much promise of ultimate success. Subsequently he found profitable occupation in making designs for many illustrated publications, and acquired a good name by his works of that kind. Occasionally, too, he painted and exhibited pictures, as his 'Hamlet and Ophelia,' which was well placed in the exhibition of the Royal Academy some few years ago.

FRANZ MELNITZKY.—The death of this famous Austrian sculptor, which occurred early in February, is a loss to Art. At Vienna, where his works rank among the best productions of modern sculpture, his reputation is well sustained by his statue of St. John in the Johannes-Kirche, his Angels on the Caralina Bridge, and the Vindobona group at the Kaiser-Brunnen.

NOTES.

SOUTH KENSINGTON MUSEUM.—From a comparatively small beginning the South Kensington Museum can now boast of possessing the finest and most complete collection of the decorative Art-works of Persia in Europe. The collection is the result of little more than three years' active work in the direction of Persian Art. In 1872 an intelligent officer of the Royal Engineers and an enthusiastic lover of Art, Major Murdoch Smith, returned to England for a short vacation from his official duties as director of the Persian Telegraph Department. He naturally felt an interest in the little collection of Persian objects at South Kensington. This led to his being commissioned to examine and report upon it, as also to advise as to the best modes of increasing it in order to its becoming a complete representation of all the useful and generic phases of Persian Art. On his return to his duties at Teheran, he was wisely deputed to act for the museum authorities in the selection, purchase, and transmission of such objects as he considered would be of value to the museum, as lessons in design and *technique*; and the result of Major Smith's exertions, perseverance, and aptitude in seizing upon every advantage which arose, is to be seen in the collection now exhibited, the greater part of which have been acquired during the past year. The collection is classified under the heads of metal-work—that is, articles in steel, iron, and brass, copper, zinc, and bronze; arms and armour; enamels on metal; gold and silver work; jewellery and personal ornaments; carvings in stone; books, manuscripts, and paintings; woodwork—carved, painted, and inlaid; musical instruments; textile fabrics—woollen, silk, cotton, and embroideries; earthenware, ancient and modern, including tiles; porcelain; and glass. The decorative arms and armour of Persia have long held a high place in the estimation of Western connoisseurs. Many of the specimens are elaborately decorated with damascene work of gold or steel of a most exquisite design and perfection of execution. The collection of weapons is not numerous, but most interesting from its variety. Some of the dagger-sheaths are richly enamelled in translucent colours; others are set with turquoise and carbuncles, the metal base being of silver. The miscellaneous objects in steel are mostly damascened, and some of the brass vessels are so treated with silver and white metal. Among the personal ornaments, the seals and rings are the most interesting. The carvings in stone, chiefly blue soapstone—cups, teapots, &c.—are excellent examples of this class of decorative Art: some of the details of the ornaments being very suggestive. In books and manuscripts, the collection is rich rather in quality than in quantity. One book of extracts from the *Koran*, sixty-six pages of writing in gold letters of the tenth or eleventh

century, and another of the fifth and sixth volumes of the "Roozet-Essafa," comprising 1,600 pages, the covers curiously tooled, date fifteenth century, are especially deserving of notice. The carved and painted woodwork is of a very decorative character, some of it being Shiraz work. The musical instruments are not numerous, but very interesting for the forms, and the character of the decorations. There is also a fine display of window tapestry, and embroidered fabrics, silks, earthenware, or *faïence*, porcelain, and specimens of glass. With the Persian objects, a very considerable collection of Chinese porcelain, as used in Persia, has been acquired, many of the examples being old and rare.

FROM ROME.—On account of the material risk incurred by transportation, as well as the expense, which, in spite of the amount assumed by their government, is still considerable to the artists themselves, many of the best Italian artists have decided not to send their works to the Philadelphia exhibition; almost all of the American artists here will be represented on the great Centennial occasion. Many works are already at Civita Vecchia, awaiting the arrival of the United States ship by which they are to be transported. Among these are seventeen pieces by the sculptor, Mr. T. H. Haseltine, who sends his 'Spring Flowers,' 'Autumn Leaves,' 'Captivity,' 'Cleopatra,' 'Lucrezia,' 'America,' the bust of Longfellow, and several other portrait-busts. Mr. Handley sends seven or eight works of sculpture, Millmore, his 'Boston Monument'; Mrs. Freeman her bronze vase (described in a previous article); Miss Foley, five pieces, bust of Cleopatra, Jeremiah, medallions, and her graceful design for a fountain. Among the painters Mr. C. C. Coleman sends fifteen works, Mr. Montalant several, while Mr. Tilton will probably be represented by 'Pæstum' and 'Rome.' 'Medea' and 'Alcestis' will probably be the works sent by Mr. Story.

A young artist from Cincinnati, C. L. Fettweis, Jr., has finished a statue for the Centennial, which has received much praise. It is called 'The Castaway,' and represents a young girl who has been shipwrecked, and has found a scant standing-place upon a rock. The despair in her expressive face shows that she has no hope of being saved. The artist has made the reality and horror of the circumstance he selected to portray paramount, without neglecting that grace which works of art should always possess. The face is more American than classical, but, in spite of the critical situation in which Mr. Fettweis has placed the heroine of his brain, he has given her great beauty of form and limb, as well as the repose of despair.